

JULY, 1841.

## MUSICAL REPORTER.

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### THE ROMANTIC IN MUSIC.

FROM THE GERMAN.

When Carl Maria Von Weber opened to himself a new path, by that work of genius, *Der Freischutz*, what is called romantic music was by several stamped as belonging to a peculiar school, and many an unsuccessful imitation was attempted under the title "Romantic Opera." The wonderful and the legendary were alleged to be the necessary foundation of this species; spirits, and whenever possible, Satan himself, were essential ingredients. This kind of opera was pronounced to be the only one truly German, and opposed to the comic conversation opera, and the heroic opera.

I cannot see what is to be gained by such a classification, or that it will at all tend to enlighten us on the question of the real essence of music.

The essence of the romantic was sought for in various contingencies, or single peculiarities; the

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first united with the second renders plain the conception of the romantic. My own views of romantic art, briefly shown, may serve to justify what I have said.

First, I must state, that, according to my views, the romantic and musical art are akin to each other, and that all music is of a romantic nature ; a proposition that will seem paradoxical to many, but which I shall endeavour to demonstrate.

The source of all the fine arts may be traced to the worship of God,—to religion. From this they have sprung ; from this were formed their first rude beginnings, and the general religious feelings of a people have also given an individual coloring to their arts. The tie of religion and art is so close, that even those who will not acknowledge it unconsciously feel its power. The religion of antiquity was essentially a natural religion. Only among the oriental nations the traces of a belief in divine manifestations display themselves. The art, which sprung from this natural religion, could not conceive other than sensual deities ; it sought among natural forms for the expression of divinity, and hence in works of art the nearest approach to Nature's masterpiece was held to be the noblest design.

According to Aristotle, the *beautiful* consists in the imitation of nature, a view of the matter, which, in the days of skepticism, *e. g.* among the French, revived in all its power.

Plato's views of art and the beautiful are opposed

to these; he assumes original forms of beauty in the soul of the artist, which he has brought with him into the world, and which spring from a former and better state. Thus, he regards most the ideal, while Aristotle chiefly regards the real.

Grecian art in general bears the character of an imitation which is so perfect, that we should vainly strive to equal it, since we want the eye of the Grecian artist. The summit of human strength and beauty is, with the Greeks divine; hence their heroes are allied to the Gods; hence their Gods, though in heaven, live after the manner of men. The spirit of Grecian art displays itself in works of architecture, poetry, and sculpture. This last, which most obviously exhibits the forms of nature, bears very evidently in itself the elements of the national spirit, and hence ancient art is in general called plastic. But with respect to the music of the ancients—what was it? Gfr. Weber has, in his *Theory of Composition*, long ago called our attention to this point, namely, that the key to any closer acquaintance with that art is lost, and that our endeavors to attain it must fail. We have, we must almost say, less proof that we understand accurately the expressions of Ptolemy, Plato and Plutarch relative to music, than that we have sufficiently, and in the spirit of the ancients, mastered the quantity and mode of expressing Greek and Latin words. The scanty remains of ancient music afford us no view of that art; and to increase the confusion, the Christian

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beginnings in music have been often mingled with those remains, and under the name of Greek, proudly displayed themselves as the result of investigation into antiquities. Von Winterfeld's *John Gabrieli* will contribute much to the clearing up of such doubts.

If we consider attentively the choruses of the Greek tragedies, and combine the expressions relative to music uttered by Plato in the third book of his Republic, we shall soon be convinced that the essential beauty of that music consisted in the rhythm, hence in systematic motion. Indeed the same spirit, which in ancient sculpture announced itself in space, speaks in the rhythm, but not otherwise in motion, therefore in time. The rhythm of antiquity, so far as we can obtain an idea of it by investigating the laws of metre is of a plastic nature. Hence music was, as it were, rendered visible by the peculiar arts of motion, viz, dancing and mimicry. Music was but the servant of other arts ; and though the ancients knew the difference between high and low in sounds, we have nothing to justify us in assuming that they knew anything of a harmonic base, on which what we call melody depends. Rhythm could display itself in tones, but the knowledge of the combinations of tones was reserved for a later age. The unison of the Eastern nations of the present day now affords an instance of that infancy in music.

It is well known how music displayed itself

simultaneously with the rites of Christianity; how music was the art in which Christian worship was first developed. The power of the musical spirit was alone calculated to present to the senses, the Christian idea of Deity; while in ancient times this was done by sculpture, when the divinities in the form of men, filled the situations of men. This in the Christian world, could alone be accomplished by an art, which had for its end the representation of the Infinite; an art, the elements of which are varying and fluctuating, that is to say, music. Sound dies away like the existence of man. A pictorial composition remains fixed to our gaze, and thus embraces the forms of earth. A musical composition has nothing more, when he has first idealized them.

It was natural enough that the musical art should exert an influence over other arts. Poetry shows us this in the origin of rhyme. Harmonic euphony began to gain ground on the rhythmic, and showed itself not only in rhyme, but in alliteration and assonance. Now did all art strive to elevate man to the Infinite, to God; as the ancients, degrading Deity sought to approximate it to man. Jean-Paul and Frederich Schlegel have, long ago shown that the Gothic style of architecture was designed to express that endeavor.

• In like manner Christian art produced what is called romantic art, which is by many totally misunderstood. The essence of the romantic depends on

the endeavor of man to soar above the sphere of his knowledge ; it strives to acquaint us with the unattainable, which no intellect can comprehend.

The opinion will be found correct that the power of music completes that of language ; that the kingdom of the former begins, where that of the latter ends ; that without a sweet fancy, being itself in the magic of sound, no genuine musical work can exist. If we call Beethoven the master of all masters, the reason is, that he has exhibited in the plainest view that striving after the infinite. Every work of art requires a form, but to go so far above it without annihilating it, was reserved for Beethoven alone. I place him above S. Bach, because the genius of the latter was more immediately subservient to divine worship ; because he did not lose himself, like Beethoven, in the magic of sound. I place him above all, because he is independent of words, and lets his inarticulate sounds speak freely for themselves. Instrumental music, as E. T. A. Hoffmann has justly remarked, is the most romantic of all arts. However among vocal composers there is more than one, who is entitled to stand by Beethoven's side. If he was the mightiest in instrumental music, so was Mozart in another sphere. No other opera composer has expressed the romantic spirit as he has in *Don Giovanni*.

Among the moderns the romantic spirit has appeared in Weber and Spohr ; with the former it is almost unbridled ; with the latter it is more confined.

Mendelssohn and Lowe are to be reckoned among those of the present day. Yet in all modern art the free *unconscious* power of creation has become rare. The intellectual education on the one hand, and the mechanical on the other, plainly exert an injurious influence. That fancy, which makes individuality forget itself, becomes more and more scarce, like that pious childish faith, in which religion first takes root. The age begins to hate the very essence of the romantic, it desires the bodily, the sensual. To satisfy this desire, thousands of musicians are prepared and ready at all times. With these the very mechanism of music has become living, and the intellect only reckons upon the effect.

A new effect however constitutes neither novelty nor originality, in a work of art; therefore, the romantic should not be misunderstood was inevitable. We had learned to expect from it outward signs, spirits and wonders, above all things. Thus Meyerbeer's *Robert le Diable* must be called a romantic opera, though there is not the least trace of the romantic spirit to be found in any part.

Let us then be less liberal with a name which conveys above all others, such weighty, such mighty praise. Let us consider that the romantic is the inmost essence of music, that it is the mark which distinguishes all modern art from the ancient; hence, in few words, that in our days every work of art meriting the name must be called romantic, and



then that appellation is understood as being the mark of every good work of art in our time. It will be objected, that the term *romantic* will in fact not at all suit many of our most modern works of art. Alas! such is the case. They have not proceeded from the exaltation of our souls to the infinite; they clave to this earth, they live but an apparent life; they are no productions of the spirit of art, but of intellect, experience and labor. This is particularly remarked in the greater and more comprehensive works. For small, light pictures, for short, feeling songs, which flash like lightning through the night, the powers of creating and feeling are yet sufficient. But even this losing one's self in a number of trifling designs, without being able to apply one's self to a single great work is somewhat dangerous. The arts go begging among each other; we *seek* the matter, being unable to *produce* it; while Raphael painted the Madonna innumerable times, yet ever new, ever with animation. We are poor in matter, because the enjoyers of art are insatiable. Thus our matter gradually becomes more real, more prosaic, and Music is a product of Christianity; instrumental music a product of German spirit. The bias of the German character to religion here displayed itself in its noblest form. Let us in a skeptical age, neither in life, nor in art, be robbed of our faith in what is most sacred.

*Breslau.*

AUGUST KAHLERT.



## WILLIAM BILLINGS.

FOR THE REPORTER.

For one hundred and fifty years after the landing of the Pilgrims at Plymouth, no native son of New England had attempted musical composition. This distinction was reserved for William Billings, a native of Boston, whose works were so much admired in his own day, and so much neglected afterwards. He was born Oct. 7, 1746, and died in Boston Sept. 26, 1800, aged 54. He was author of six distinct publications, namely ;

1st. *The New England Psalm Singer*—103 pages, published Oct. 7, 1770.

2d. *The Singing Master's Assistant*—102 pages, published 1778, being an abridgment of the former work.

3d. *Music in Minature*—32 pages, 12mo., published 1779. This is principally a collection containing 74 tunes, 31 new and original, and 32 from his former books, and 11 old standard European tunes.

4th. *The Psalm Singer's Amusement*—103 pages, published 1781.

5th. *The Suffolk Harmony*—56 pages, published 1786.

6th. *The Continental Harmony*—199 pages, published 1794. These with a few separate Anthems,

viz: *Except the Lord build the house, &c. The Lord is risen from the dead, &c. Mourn, mourn ye saints, &c. Jesus Christ is risen to-day, &c.*, comprise all his published compositions; and excepting the 11 European tunes above mentioned, the whole were his own.

Billings was of humble origin and by occupation a tanner. His opportunities for education of any kind were small, and his literary acquirements of course scant. He had little knowledge of counterpoint, having seen probably no work on the science or rules of harmony, except, perhaps Tansur's grammar, a very meagre and imperfect treatise; but his love of music, and skill in the art of singing were early manifested, and even in youth he became a popular singing master, and began to compose and commenced his first publication while quite young. The English publications by *W. Tansur, A. Williams, J. Arnold, W. Knapp, and J. Stephenson*, had found their way across the Atlantic about the time he came on the stage. The lovers of psalmody here, who had from their youth heard nothing but the slow isochronous notes of the very few old church tunes introduced in their day in the country, very gladly accepted the more lively and spirited airs, which these authors offered them. Billings was foremost in adopting the new style, and formed his taste and took his cue in his compositions from such tunes as the *3d Psalm, 34th Psalm, Milford, Christmas Hymn*, and many other similar fuguing and lively

compositions, then just becoming popular. His works were of course eagerly adopted and all the old sacred melodies, however before approved and established, were entirely laid aside for many years. Those, who succeeded and imitated him carried this style and taste to a still greater extreme. This music therefore, so much denounced and ridiculed by some, and called in derision the American or Yankee style, had not its origin, as has been already suggested, on this side the water. England abounded at that time with the same flashy compositions. Volumes were there published and are still extant, in which not a single solid tune can be found, nor one, of any description, which has found its way into any respectable collection of music there or here. Though their harmony may be more correct, the melodies bear no comparison with those of Billings, who therefore in this respect, at least, far exceeded his models.

His first publication was exceedingly deficient in all the constituent requisites of good melody, as well as good harmony, and particularly as to accent. It will not bear criticism, and it may amuse the reader to see the remarks of the author himself on his own work. In the preface to his second publication he said, "kind reader no doubt you remember that about ten years ago I published a book, entitled, *The New England Psalm Singer*, and truly a most masterly performance I then thought it to be. How lavish was I of encomiums on this my infant

production! Said I, thou art my Reuben, my first born, the beginning of my strength; but to my great mortification I soon discovered it was Reuben in the sequel, and Reuben all over. I have discovered that many of the pieces were never worth my printing or your inspection." Of course in his second work, which at length finally obtained the name of '*Billings' Best*,' and which professed to be an abridgment of the first, he omitted altogether a great proportion of the tunes, and amended very much those he retained, particularly in point of accent. This work, as well as his fourth, called the Psalm Singer's Amusement, became very popular, and no other music for many years was heard throughout New England. Many of the New England soldiers who, during the revolutionary war, were encamped in the southern states, had many of his popular tunes by heart, and frequently amused themselves by singing them in camp, to the delight of all who heard them. A gentleman now living in Philadelphia distinguished for his great literary attainments, as well as for his musical taste, often speaks of the great pleasure he enjoyed from this source during that period; and that the name of Billings has been dear to him, and associated with the happiest recollections even to the present time. Billings possessed something also of the spirit of poetry, as well as of music, and was author of many of the words as well as the tunes he published. The following words set to Chester were his own:

Let tyrants shake their iron rod,  
And slavery clank her galling chains;  
We'll fear them not, we trust in God—  
New England's God forever reigns.

He was a zealous patriot also, and much attached to the late Governor, Samuel Adams, who was also a great lover and performer of psalmody, and it is within the recollection of many now living, that that venerable statesman uniformly was seated at church in the singing choir. One secret, no doubt, of the vast popularity Billings' works obtained was the patriotic ardor they breathed. The words above quoted are an example, and Chester, it is said, was frequently heard from every file in the New England ranks. The spirit of the revolution was also manifest in his *Lamentation over Boston*, his *Retrospect*, his *Independence*, his *Columbia*, as well as his *Chester*, and many other pieces.

Finally, whatever may be said of Billings' music, and however deficient it may now be thought to be in good taste as well as in many other respects, it certainly gave great delight in its day, and many now living, who were accustomed to hear it in their youth, are much inclined to prefer it to the more elaborate and learned music of the present time. And who can wonder that after an age of slow, dull, monotonous singing in our churches, confined at the same time to half a dozen thread bare tunes, our congregations should have been electrified and delighted with the chanting, song-like, spirited style which Billings introduced?



Besides, the manner of performance should be considered. In the old way tunes were *set* and *struck up* by the chorister at random without tuning fork or pitchpipe, and performed by *rote*, and of course often without *tune* or *time* ; while the new style could be performed only by those who had been instructed in schools and in the art of singing. Billings therefore may justly be considered as a reformer, and as having given a new impulse to music generally in our country. Had he lived at the present day, with the superior advantages for obtaining musical skill and science now enjoyed, or had he lived in any other period, there is no reason to doubt he would have been as much distinguished, as he was in his own. And though his name and his music, as improvement in knowledge and taste in the art advanced, soon declined and were almost entirely out of date ; yet we now begin to see both his name and his melodies making their way again into respectable notice and the best collections. There is fashion even in music. The style and taste of one period has no charms at another. So we look in vain into the music of the earliest antiquity for the wonderful effects ascribed to it. So is it also with the tastes of different nations at the same period ; what prevails in one, is without interest in another. The fugues and divisions, once so common and prevalent, and which abounded even to disgust and satiety in former days, particularly in our American compositions, and which served finally, no less than



their violation of the rules of harmony, to cast them into the shade of neglect and derision, are now much disused and out of fashion. In this respect we have gone to the other extreme. Very few fugues or divisions are admitted, into church music at least, and sparingly into any other. Within the last twenty years much has been done to restore a better taste and introduce a better kind of music among us. The struggle has been to banish the fuguing and frivolous airs, which deluged the country, and in doing it we have returned too far perhaps towards the exclusive use of the old tunes with notes of equal length, and to the plain chant. This cannot last, and the want of more exciting and animating melodies in our churches begins to be manifested and must and will be gratified. Besides, they want a more distinctive character. To the great majority of every audience all tunes seem too much alike. Modern harmony being restricted to a few simple rules, which also restrain the freedom of the melodies themselves, and the time and measure of our sacred music, having settled down into a slow and solemn uniformity, it requires some practical acquaintance with music to distinguish one tune from another. A greater variety and more characteristic difference seem to be called for.

Billings' melodies were certainly many of them very good, and he generally gave something of an air to the base and intermediate parts. This led him often into errors in his harmony, such as the

unnecessary omission of the third, consecutive eighths and fifths, and permitting the inner and inferior parts to transgress their proper limits. These and other rules of harmony and progression were not however then much known or promulgated with us in his time. Correct musical grammars were then unknown in New England. But it cannot be denied that he had genius and talent, which would in any age probably have distinguished him, and raised him above his cotemporaries. And he must be allowed the merit of exciting a musical spirit, which gave to New England an impulse that is felt even to this day.

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### HYMN FOR CONCERT.

Hail to thee, Melody ! daughter of love ;  
    Soften these hearts, while our voices we raise ;  
Speed our kind feelings to mansions above ;  
    Swell the loud chorus in anthems of praise.

Hail to thee, Harmony ! raise thy light wing ;  
    Let thy kind presence our meeting pervade ;  
Tune our loud voices, while praises we sing ;  
    Join in our concert, and lend us thine aid.

Hail to thee, Music ! thy loftiest strain  
    Mount on the breezes, and swell on the gale ;  
Calm the wild surges, that roll o'er the main ;  
    Cheer the bleak mountain, and float through the vale

Music, sweet Music, how charming the sound !  
    Swift through the nations thy billows, shall roll.  
Music, sweet Music, thy name shall rebound,  
    Flying the earth through from centre to pole.

## EMOTIONS.

FOR THE REPORTER.

In literary compositions, the importance of maintaining legitimate emotions is well understood. The dramatist must feel the spirit of his personations, the novelist must sympathise with the adventures of his heroes, and the poet must be affected by the creations of his own fancy, if he would give them a place in the sensibilities of his readers. And this principle is just as true in the sacred as in the secular department. The writer of religious hymns may furnish a convenient illustration. To-day, perhaps, he is filled with the sweet breathings of spirituality, and writes as he feels out of the overflowings of a full heart. To-morrow he is pleased with the little effusion, and makes a second effort under the influence of mingled emotions. The third day his religious feelings become languid, but as he has, in his own imagination, succeeded well in the two former instances, he is encouraged to try again. His first production was distinguished for the chaste breathings of spirituality, his second, perhaps, for poetic sentiment and his third for the dullness of mere verbal propriety or pure versification. On the fourth day his spiritual enjoyments return; when he prefers the first of his three productions, adds another equally interesting in its

character ; but burns the third one, if not the second, as unworthy of preservation. But now since he has become a writer of hymns, he must improve his time, and add to the stock as he can find leisure. Some of his efforts have been commended by good judges, and others have gained the public favor ; and now a little vanity mingles with his emotions. He writes upon all occasions, in various states of mind and with different measures of success. As his reputation increases, he writes more and becomes more careless as to what he preserves for the public eye ; and his productions, as they issue from the press, seem gradually to depreciate in excellence. Should the poet at length discover the true secret of his diminishing success, and begin more carefully than ever, to school his heart with divine influences and teachings, he will again succeed, and outdo his earliest efforts ; but otherwise, the best that can be hoped is that he will produce beautiful imagery and fine sentimentality, as in some sort a compensation for the dearth of better ingredients. He will become either too imaginative on the one hand, or on the other begin to think with the great master of English literature, that there is too much paucity in religious topics, to admit of poetical success.

But has this subject no application to music ? Music and poetry are twin sisters, equally commending themselves to the affections of the heart through the medium of that, which addresses us as sentient beings. In this point of view emotions should be

better understood by the musician, than is usual in these modern days. Mere declamation is just as idle in song as it is in poetry or prose. And the principle here illustrated is as important to the executant, as to the composer. Our secular musicians have need enough to be guarded against, "overstepping the modesty of nature;" but those of us who furnish music for the church, have surely need of some quickenings of admonitions. An occasional lesson from the schools of the prophets might be of service to us, and lead the church to be gainers.

A few hints are all intended by this article; if they prove seasonable as a word to the wise; all I have desired will be accomplished. Z.

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### NEW INSTRUMENT.

We have seen within a few days a new musical instrument called the '*Organ Piano Forte*.' It is a reed instrument of the Seraphine genus, so arranged with slides, stops, &c., that the dynamic character of the tone may be varied at pleasure. The effect is produced by an apparatus similar to that of the swell organ, combined with other machinery of a nature perfectly simple. This apparatus has the effect, not only to increase or diminish the volume, but to destroy in a great degree the unpleasant

reedy sound, which is peculiar to instruments of this description. In regard to these points the manufacturer has certainly made a vast improvement over the common seraphine. There is however one fault common to the whole class of seraphines, that perhaps cannot be avoided. The quantity of sound produced by the extreme parts, and especially the base, is not at all proportioned to that produced by the middle of the instrument.

One piece of apparatus struck us as entirely new. The finger board is so constructed as to slide a whole octave to the right or left, so that a tune on any key may be played with the same fingering that is applied to the key of C. This arrangement has two important advantages. First, tunes are often arranged on such a letter as to be inconvenient for the voice, or unsuitable to the character of the words or music. The change in this case can be made by altering the instrument, while the music will be read precisely as if no change had been made. Second, those who cannot devote sufficient time to practise to be able to play with ease in every key, can so accommodate the instrument to the key as to be able to finger any piece as in the key of C.

The manufacturer is Mr. Bazin, of Canton, Mass. The instrument can be seen at the store of Otis, Broaders & Co., No. 120 Washington street, Boston.



## BEETHOVEN'S WILL.

This curious document, which may be considered as a kind of apology for himself, was written by Beethoven during a dangerous illness, and found at his death among his papers. The brother to whom it was partly addressed, died some years before Beethoven.

*"To my Brother CARL, and my Nephew LOUIS BEETHOVEN.*

"Oh ye inconsiderate men, who pronounce me a morbid, strange, or misanthropic being, how great is the injustice you do me ! Little do you know the real cause of what you consider singular in my conduct. My heart and mind were framed, from my very cradle for the gentler feelings of our nature, and seemed destined to accomplish something great. To the latter I always felt myself irresistably compelled. But, only conceive, that as early as my 6th year, I was unhappily attacked by a complaint, which was rendered still more afflicting by the blunders of the medical men, under whose hands I was placed. After dragging on year after year in the hope of getting better, I was at last doomed to the unhappy prospect of and irremedial evil ; no cure at least, if any were possible was to be expected till after a long series of years. Although born with an ardent and lively disposition,

and a mind susceptible of the pleasures of society, I was obliged early to withdraw from a participation in them and lead a solitary life. Sometimes, it is true, I made an effort to overcome every obstacle thrown in the way of social enjoyment by the defect in my organs of hearing; but, oh, how painful was it to find myself incapacitated, repelled by my weakness, which at such moments was felt with redoubled force. How was it possible for me to be continually saying to people 'speak louder;' keep up your voice for I am deaf!' Alas! how was it possible for me to submit to the continual necessity of exposing the failure of one of my faculties, which, but for mismanagement, I might have shared in common with the rest of my fellow creatures; a faculty too that I once possessed in the fullest perfection; indeed, in a greater degree than most of those in my profession. Oh! the thought is overpowering! I entreat your forgiveness if I seem to give too much way to my feelings. When I would willingly have mixed among you, my misfortune was felt with double keenness, from the conviction it brought with it, that I must forego the delights of social intercourse, the sweets of conversation, the mutual overflowings of the heart. From all this was I debarred, except as far as absolute necessity demanded. When I ventured to appear in society, I seemed to myself a kind of excommunicated being. If circumstances compelled me to appear in the presence of strangers, an indiscribable agitation seized

me ; I was tortured by the fear of being rendered conspicuous only by my infirmity. In this state I remained a full half year, when a blundering doctor persuaded me, that the best thing I could do to recover my hearing, would be to go into the country. Here, incited by my natural disposition, I was induced to join in the society of my neighbors. But how bitter was the mortification I experienced, when some one near me would stand listening to the notes of a flute, which I could *not* hear, or to the shepherd's song sounding from the valley, not one note of which I could distinguish ! Such occurrences had the effect of driving me almost to despair, nay, even raised gloomy thoughts in my mind of seeking relief in self-destruction. It was nothing but my art that restrained me, it appeared impossible for me to quit the world, till I had accomplished the objects I felt myself, as it were, destined to fulfil. Thus did I continue to drag on a miserable existence ; truly miserable, inasmuch as, with so sensitive a constitution of body, any sudden change was capable of hurrying me to the most violent extremes. Yes, patience, I must take thee for my guide and conductress ; I hope to follow thy dictates, and persevere to the end, till it shall please the inexorable fates to cut the thread of my existence. Yes, be it for the better or for worse, I am prepared to meet the issue. For one in his twenty-eighth year to become a philosopher is no easy task ; and still more difficult is it for an artist than for any other man.

Father of goodness, thou who lookest into the inmost recesses of this heart, thou knowest that feelings of humanity and benevolence find a place there. Oh you that hear this, reflect on the injustice you do me; and let the child of misfortune console himself, that in me he has, at least a partner in unhappiness; and one, who in spite of all the obstacles of nature has still done every thing in his power to gain a place in the rank of able artists and honorable men.

I charge you, my dear brother Carl, and you my nephew Louis, as soon as I am dead to send in my name to Professor Schmid (on the presumption that he will survive me,) that he may take down in writing the nature of my complaint; and I desire that the document may be joined to the present paper, in order that, after my death, at least the world may as far as possible be reconciled to me.

At the same time, I hereby declare you the joint heirs of the little property, if so it can be called, which I have been able to lay up; share it equally and justly; live in harmony together and assist each other. Whatever you may have done against me, be assured that it has long since been forgiven. I thank *you* in particular, brother Carl, for the affectionate attentions I have experienced of you of late. It is my sincere hope and wish, that you may lead a life more free from cares and sorrows than mine has been; teach your children to love virtue; she alone, and not perishable gold, can make them

truly happy. I speak it feelingly and from experience; her hand it was that upheld me in the ills of life. To her influence next to that of my art, do I owe the blessing of not having terminated my existence by suicide. Live morally, and love one another.

I return thanks to all my friends, and in particular to Prince Lichnowsky and professor Schmid. It is my wish that the instruments, presented to me by Prince Lichnowsky, should be preserved by you with the greatest care, but let no dispute arise between you respecting them. If however it be more advantageous to both, let them be sold; for the thought of my having assisted you in life will render me happy even in death; and cheer in some degree the gloom of the grave. So let it be!

With joy do I hasten to meet death; nay, should he come even before time is allowed me to accomplish all the objects of art which I view still in spite of my hard fate, would I welcome his arrival, and wish him early here. And have I not reason to rejoice at his approach, since he will free me from a state of unceasing sorrows? Yes, come when thou wilt, thou stern messenger, I will go with joy to meet thee.

Live well, and be not forgetful of me even in death; I am not undeserving of this from you, since in life you were frequently in my thoughts, in my endeavors to render you happy. So be it is!

LUDWIG VON BEETHOVEN, (L. S.)

Heiligenstadt, Oct. 6th, 1802.



## MANHATTAN COLLECTION OF PSALM AND HYMN TUNES.

BY THOMAS HASTINGS.

*Published by D. Fanshaw, New York.*

Among the many collections of Psalmody, which hold an important rank in the musical department of this country, is the Manhattan Collection. This work has been before the public for several years, and in some sections is undoubtedly the most popular work in the market. Whether this or some other work is deserving the greater share of patronage, we shall not undertake to decide. That the Manhattan Collection is really a valuable work, we do say, and that without any fear of contradiction. While the many other works before the public, are deservedly popular, while each possesses some peculiarities, which distinguish it from its cotemporaries, the book before us has also some traits, that distinguish it from almost all others, and render it on this account particularly worthy of notice.

The first thing that attracted our attention as being peculiarly valuable, was Part Second of the rudiments, where the author treats of style. This subject is disposed of under the following heads; *Tone, Intonation, Time, Articulation, Accent,*



*Emphasis and Expression.* This subject occupies about nine pages, and is a better treatise on musical taste, than we recollect to have seen in connection with any work of the kind. In relation to early cultivation, the author makes the following remarks.

"Imitation should commence in infancy, and cultivation in early childhood. Experience abundantly proves, that when this is done, the result is uniformly successful. The voice, in regard to intonation, becomes less manageable, in proportion as it has long been neglected, or biased by bad example, or vitiated by wrong instruction. In the period of adult years, it seldom acquires habits that are entirely new. In this respect it resembles the provincialisms of a native dialect. Hence the importance of early cultivation."

Here is an important principle. We learn in the first instance from imitation, and, as the mind expands, we learn to think and act for ourselves. By the same process we learn to speak, to read and to calculate. And early cultivation is at the foundation of the whole. If a person could live to the age of thirty years without ever exercising the faculty of speech, he would probably remain speechless or nearly so for life. If one could live to that age without in any way exercising the mathematical powers, you might as well expect to make a parrot a reasonable being, as to make him even a decent mathematician. The thing is utterly impossible. Does any teacher of mathematics doubt this? So it is with music; and this is the whole secret of what many people imagine an inability for learning to sing. Begin in childhood, and every one, who

is perfect in his physical organization, can learn to talk, to read, to reckon or to sing. Can't learn to sing! No. The trouble is, you will not. You do not try, till the physical powers are so matured and their habits so fixed, that they are no longer susceptible of change. We repeat it, *begin in childhood, and all can learn to sing.* But we digress.

Under another head the author says ;

"The vowels are, in reality, the only letters to be sung. The consonants are to be uttered at certain given instants, as in speech, only with greater distinctness and precision. In the word *first*, for example, the *i* only can be sung, while, in the first instance, the *f*, and subsequently the *rst* are whispered."

Now this is all right and true. But the subject is not quite exhausted. We do not however find the least fault with our author for not going deeper into the subject. In such a work it could not be expected. Moreover, if grammarians have themselves almost entirely failed to give us any idea of the real nature of the language, how could we expect it in a collection of psalmody? That such neglect has existed, is notorious, and we are almost tempted to take up the subject as a musical theme, and give our readers a dissertation. But we digress again. If recollection serves us right, we were speaking of the Manhattan Collection. We will therefore drop this subject till 'a more convenient season.' The chapter on taste is really a valuable one. In the remaining rudiments we saw nothing peculiar.

In regard to the music there is one feature that

deserves remark. In most of the compositions by the editor, there is a vein of originality and delicacy of arrangement, creditable alike to his genius and good taste. We find among them very little of that popular habit of using up every body's thoughts but one's own. In this respect Mr. Hastings has a decided advantage over a majority of his cotemporaries. The justice of these remarks may be seen by an examination of *Louville*, page 226, and a variety of other tunes under the same signature. In regard to the selections, there is nothing peculiar. They are made with a good degree of taste and judgment. The book on the whole is decidedly worthy of patronage.

Since the publication of the Manhattan Collection, another work by the same editor, called 'The Sacred Lyre,' has been issued, of which we shall take occasion to speak at some future time.

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MADRIGAL. 1. A species of lyric poetry of a small compass, which devotes itself to the expression of ingenious, pretty, sentimental thoughts chiefly relating to love, and which embraces not less than four, nor ordinarily more than sixteen verses; 2. A species of musical composition which was, in general, of a particularly rich and sonorous character, rather nice and studied in its construction, and ultimately transformed into the style of an extended fugue.—[Weber.]

## CHOIR MUSIC.

It is supposed by many, that good Choir Music cannot be produced, while the chorister performs the double duty of conductor and organist. That this opinion is correct in its full extent, is not true. Yet that in a large majority of cases the facts will sustain the opinion, cannot be denied. When the conductor is at the organ, or in other words when the organ is conductor, we *may* have correct time and a good degree of precision in the performance. But it is equally true, that, under such circumstances, in nine cases of every ten, we *do not* produce any such result. There is a *possibility* indeed of good singing, but the *probability* is decidedly against the supposition.

We feel confident that under certain circumstances a choir may sing well with no chorister at all. They may be so disciplined by rigid practice, a severe drill master and the closest personal application, that every individual member may be of himself able to sustain his part with perfect independence, and sing correctly at all hazards. In the rehearsal room they may be trained to such a degree of skill, that in church they shall need no direction and no control. With such a choir good music can be produced under almost any circumstances. It

may be good without a leader ; for every member is himself able to lead. Every individual knows his place, appreciates the music, the sentiment of the words, the relative value of each in its proper connection, and the subserviency of every part to the general effect. They understand each other ; and every movement is made according to previous instruction, and with a full understanding of the whole matter.

Another circumstance, which may insure a good performance, is the practice adopted by many organists, of appointing some member to conduct the choir for the time being. In such a case however, there is in reality a conductor aside from the organist, so that the circumstance does not come at all within the scope of the argument.

How then can we ensure good music in the church. How can the art be so cultivated and improved, as to unite the highest degree of musical excellence with the most exalted feeling of praise and devotion ? How can church music in general be raised from the point of excellence where it now stands, to that degree of perfection, which the sublimity of the subject demands, and which should be the goal of all our efforts ? That a few choirs in this country sustain the character, that we have already described, we are prepared to admit. But that such choirs are literally "few and far between," is a fact, notorious to every musical man. And such will be the case, we apprehend for a long time to come.



What then is the remedy? The answer is a plain one. Hire a chorister, who can not only give the necessary instruction, but make himself the very nucleus of the choir. Let him be a vocalist, who is able to direct, and invest him with power to control. Let the choir, the organ and organist be subject to his order. The way is then open for improvement and profit. And if at any time a church should feel unwilling to sustain the double expense of hiring both organist and conductor, we would say by all means, lock up your organ and learn to sing without it. Good vocal music *can* be produced by an efficient choir without the instrument, but where the choir has the least disposition to take their time or tune from the organ, the thing is almost impossible. We admire the organ in church, but we like the vocal performance better, and best of all we love a correct and harmonious union of the two.

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DA CAPO.—This term is employed at the end of a piece of music, to direct the performer to return to the beginning of the piece, and perform a certain specified portion of it over again, namely as far as to a point where the composer or compiler has placed the word *fine*, (*end*,) or some other mark to indicate the final termination of the piece.—[Weber.]



## HISTORY OF MUSIC.

Under this caption, we intend to make frequent extracts from the works of Hawkins and Burney, both of whom have been justly celebrated in England on account of their patient and ample researches into the origin and progress of music, and the able treatises which they have compiled. The history of music must at all times be interesting to the man of science and the lover of general literature. Especially so must it be to the man who is himself a lover of music, and delights in every thing, that has a tendency to initiate him more deeply into the mysteries of his art. Indeed we know of nothing, which will more surely inspire in our breasts a strong and ardent love for the science, than to trace its rise and progress from the earliest ages of mankind through all its winding ways down to the present day. We give below a few introductory remarks to the volumes before us.

“In contemplating the origin of music, a writer finds himself upon the margin of a boundless and unknown ocean, an ocean in which he fears to launch, because he has for his guide, neither compass, chart, nor polar star. If he keep to the coast, he finds nothing new, to add to the stock of existing information, or to gratify curiosity; and if he venture into the wild waste of conjecture, he is

lost. He cannot hope that fortune will throw into his way a new continent, or unvisited island; he is on a voyage of discovery in the regions of imagination, and out of the very tract of truth and reality.

“Any one doubting the verity of these remarks, will soon arrive at a settled opinion, by comparing the related effects of the ancient music with the imperfect knowledge we have, not only of the Egyptian and Grecian instruments, but of the system by which those instruments were tuned, and the manner in which they were performed. Much more sensible, then, will he be of their justness, if he compare the various fables, in which it has been attempted to account for the *birth* of artificial music. One of those fanciful narratives bestows the honor of its parentage upon the Trismegistus, or *thrice-illustrious*, EGYPTIAN MERCURY. ‘The Nile,’ says Apollodorus, ‘after having overflowed the whole country of Egypt, when it returned within its natural bounds, left on the shore a great number of dead animals of various kinds, and, among the rest, a tortoise, the flesh of which being dried and wasted by the sun, nothing was left within the shell but nerves and cartilages, which, braced and contracted by desiccation, were rendered sonorous. Mercury, walking along the banks of the river, chanced to strike his foot against the shell of this tortoise, was pleased with the sound it produced, and upon reflection, conceived the idea of a *lyre*, which instrument he afterwards constructed in the form of a

tortoise, stringing it with the dried sinews of dead animals.

“The *flute*, or *monaulos*, according to Plutarch, was the invention of APOLLO; while Athenæus (in Juba’s *Theatrical History*) attributes its origin to the great Egyptian ruler and legislator, Osiris. Its first shape is said to have been that of a bull’s horn; and Apuleius, speaking of its uses in the mysteries of Isis, calls it the *crooked flute*.

“With respect to the forms of these instruments, whoever suggested the first rude ideas of the frame and effect of the lyre, did, most probably, borrow the approximate conceptions from the vibrations of a distended string; and it is natural to suppose, that the *flute*, in its original simplicity, was but a slight improvement upon the whistling reed of the field. Of this opinion we find the sublime poet, Lucretius, than whom no ancient philosopher ever looked into nature, and nature’s secrets, with a more penetrating eye.

“And moved by gentle gales, their murm’ring sound,  
The tuneful reeds, soft waving whisper’d round;  
To wake the hollow reed, hence, man acquired  
The melting art, and all the soul inspired;  
Then sounds he learnt to breathe, like those we hear,  
When the soft pipe salutes th’ enchanted ear,  
When to the nimble finger it replies,  
And with the blended voice in sweetness vies;  
That pipe that now delights the lawns and groves,  
Where’er the solitary shepherd roves,  
And speaks the dulcet language of the Loves.

BUSBY.

“But however early the formation of the first musical instruments, we cannot reasonably doubt that their invention was preceded by the use of the natural voice. Vocal music was a gift of nature ; and a susceptibility favorable to its reception, an unacquired property of the ear. But at what period vocal music assumed any thing like a systematic regulation of tones, or intervals, remains, and ever must remain, a problem unsolved. One fact, nevertheless, appears tolerably certain, that vocal music could not be reduced to any settled rule, without the aid of instruments. A wild and rude succession of sounds, the unguided voice might be capable of producing ; but without instruments, to give order, stability, and mechanical precision to the distances ; to fix their gradations, and, in a word, form a determined and intelligible *scale*, the sounds themselves, however agreeable to the raw, untutored ear, could not be understood by the mind, and, therefore, could not be sentimentally felt.

“In saying that vocal music was a natural gift, I do not mean that it was wholly unborrowed, perfectly independent of example. The notes of birds, as a living melody, a melody not subject to chance, but no less constantly than agreeably saluting the sense, could not but excite human imitation.”

## OLD HUNDRED.

We insert the following communication from our friend F. F. MÜLLER, which may perhaps throw some light on the origin of this ancient tune. The composition has generally been ascribed to MARTIN LUTHER, though strong doubts have always existed in the minds of those, who were best able to judge. If any light can be shed on the subject, or such a spirit of inquiry be raised, as to induce a more thorough investigation, we are satisfied.

TO THE EDITORS OF THE REPORTER.

Messrs. There seems to be much doubt in this country respecting the origin of *Old Hundred*. I beg leave to state, that the composition of this tune is ascribed to CLAUD. GOUDIMEL, *Chapel Master* at *Lyons*, who was murdered in 1572, at the celebrated *Blood-wedding*, occasioned by the repeal of the edict of Nante. Of all his French melodies, this was the only one retained. The original key of this tune is G.

These facts are taken from the *German Musical Gazette*, vol. 9.

## THE HUSBANDMAN.

We hope to be excused for inserting so large a quantity of music in the present number. But we think the character of the production is ample compensation for the loss of a small quantity of reading matter. No one can sit down to such a treat as HAYDN'S HUSBANDMAN, and rise up dissatisfied.

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## NATIONAL MUSICAL CONVENTION.

The next meeting of the National Musical Convention will be held in Boston, commencing August 19, 1841, at 11 o'clock A. M. at the Odeon, corner of Federal and Franklin streets, when it will be opened by religious services and a lecture from Rev. Mr. Peirce, of Brookline.

All teachers of music, leaders of choirs, and other practical musicians and amateurs are invited to attend and join the Convention.

The standing committee, during the recess, have made arrangements for another lecture on the subject of music to be delivered before the Convention.

All publishers of newspapers and other periodicals in the United States, who feel interested in the progress of the science of music, will confer a favor by giving this notice circulation.

H. THEODOR HACH,

Chairman of Standing Committee during the recess of the Convention



## THE HUSBANDMAN

HAYDN. 327



Yon eager swain for toil a-gain Pre-pares with op'ning day,

*p*

The third system includes the first line of lyrics. The treble clef melody is more active, with many beamed sixteenth notes. The bass clef accompaniment is marked with a piano (*p*) dynamic and continues with eighth notes.

O'er fur-rows long Re-sounds his song, and floats in air a -

The fourth system includes the second line of lyrics. The treble clef melody features a series of beamed sixteenth notes. The bass clef accompaniment continues with eighth notes.

way.

The first system of the musical score. The vocal line (treble clef) begins with a whole note G4, followed by two measures of rests. The piano accompaniment (grand staff) starts with a bass line of eighth notes (F3, E3, D3, C3) and a treble line of sixteenth notes (F4, E4, D4, C4, B3, A3). The piano part continues with a steady eighth-note accompaniment in both hands.

Yon ea-ger swain for toil a-gain, Pre-pares with op'ning

The second system of the musical score. The vocal line continues with eighth notes (G4, A4, B4, C5, B4, A4, G4). The piano accompaniment features a treble line with chords and a bass line with eighth notes. A sharp sign (#) appears on the treble staff in the fourth measure.

day. O'er fur-rows long Re -

day. O'er fur-rows long Re -

The third system of the musical score. The vocal line has a whole note G4, followed by a double bar line and then eighth notes (A4, B4, C5, B4, A4, G4). The piano accompaniment includes a treble line with chords and a bass line with eighth notes. Dynamics markings include *cres.* (crescendo) and *m* (mezzo-forte).

- sounds his song, And floats in air a - way, O'er fur-rows long Re -

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and contains the lyrics "- sounds his song, And floats in air a - way, O'er fur-rows long Re -". The piano accompaniment features a complex, flowing melody in the right hand and a more rhythmic bass line in the left hand.

- sounds his song, And floats in air a - - way. - - way.

The second system of music continues the vocal and piano parts. The vocal line includes first and second endings, indicated by the numbers "1" and "2" above the staff. The piano accompaniment continues with its intricate texture, featuring a mix of eighth and sixteenth notes.

. . in air a - way, in air a - way, in air a - way.

The third system of music concludes the page. The vocal line repeats the phrase "in air a - way" three times. The piano accompaniment features a dynamic marking of *f* (forte) and ends with a final chord. The page number [42] is printed at the bottom center.

[42]

With

*p*

This system contains a vocal line and piano accompaniment. The vocal line begins with a whole rest followed by a half note G4, a half note F#4, and a half note E4. The piano accompaniment consists of a treble and bass staff. The treble staff has a key signature of two flats and a 2/4 time signature. It features a series of chords and eighth notes. The bass staff has a key signature of one flat and a 2/4 time signature, with a melody of eighth notes. A piano dynamic marking *p* is placed above the final measure of the piano accompaniment.

measur'd pace And manly grace, with measur'd pace And manly grace The seed  
[he casts a-

This system continues the musical score. The vocal line has a melody of eighth notes. The piano accompaniment continues with similar rhythmic patterns. The lyrics are written below the vocal line.

round, Where blade and

*f*

This system concludes the musical score on this page. The vocal line has a melody of eighth notes. The piano accompaniment continues with similar rhythmic patterns. The lyrics are written below the vocal line. A forte dynamic marking *f* is placed above the first measure of the piano accompaniment.



ear shall soon ap - pear, And wave o'er all the ground, And

The first system of musical notation consists of a vocal line and a piano accompaniment. The vocal line is in treble clef and contains the lyrics "ear shall soon ap - pear, And wave o'er all the ground, And". The piano accompaniment is in grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes.



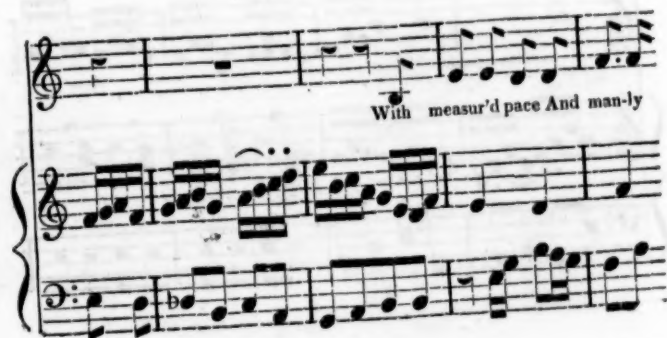
wave o'er all the ground, And

The second system of musical notation continues the vocal line and piano accompaniment. The vocal line has the lyrics "wave o'er all the ground, And". The piano accompaniment maintains the same rhythmic pattern.



wave

The third system of musical notation shows the vocal line and piano accompaniment. The vocal line has the word "wave" and is followed by a series of eighth notes. The piano accompaniment continues with the same rhythmic pattern.





grace, With measur'd pace And manly grace The seed he casts a - round,

This system contains the first musical staff. The vocal line is written in a treble clef with a key signature of one sharp (F#). The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "grace, With measur'd pace And manly grace The seed he casts a - round,".

Where blade and ear

This system contains the second musical staff. The vocal line continues with the lyrics: "Where blade and ear". The piano accompaniment continues with a similar rhythmic pattern.

Shall soon ap - pear, And wave o'er all the

This system contains the third musical staff. The vocal line concludes with the lyrics: "Shall soon ap - pear, And wave o'er all the". The piano accompaniment concludes with a final chord.

ground.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note, followed by a whole note, and then a half note. The piano accompaniment features a continuous eighth-note pattern in the right hand and a simpler eighth-note pattern in the left hand.

Yon ea-ger swain for toil a-gain, Pre -

The second system of music continues the vocal line and piano accompaniment. The vocal line has a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with the same eighth-note patterns.

- pares with op'ning day; O'er furrows long Re-sounds his song,

The third system of music concludes the vocal line and piano accompaniment. The vocal line has a half note, followed by a quarter note, and then a half note. The piano accompaniment continues with the same eighth-note patterns.

And floats in air a - - way, O'er

The first system of music consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a half note, followed by a quarter note, and then a half note. The piano accompaniment features a steady eighth-note pattern in the right hand and a simpler bass line in the left hand.

fur - rows long Re-sounds his song, And floats in air a - way, O'er

The second system continues the musical piece. The vocal line has a more complex melody with eighth and sixteenth notes. The piano accompaniment also becomes more intricate, with the right hand playing a series of chords and the left hand providing harmonic support.

fur - rows long Re-sounds his song, And floats in air a - way.

The third system concludes the page. It features a first ending bracket over the final measure of the vocal line, which is marked with a '1'. The piano accompaniment continues with a similar pattern to the previous systems, ending with a final chord.

2

way, in air a - way, in air a - way, in air a -

way, And floats in air a -

way.